Birth of Funk
mono
THE BIRTH OF FUNK
I've Got Money
What a Wedding Day
Tell Me The Truth
Say Yeah Say Yeah Yeah
Hold It
Fat Boy
R B Special
Slick Chick
LOW DOWN AND DIRTY
The Popeye
Talk To Me Baby
I'm Leaving You Today
Mudd
Check Mr. Popeye
Trick Bag
HISTORY OF SOUL

	Title	Artist	Label, release date
1.	Fat Meat 'n' Greens	Edgar Hayes	Exclusive 78 1948
2.	Tipitina	Professor Longhair	Atlantic 1020 Nov 1953
3.	Mambo Gunch	Chris Powell & The 5 Blue Flames	Grand 120 1954
4.	The Seventh Son	Mose Allison	Prestige 150 Aug 1958
5.	Poinciana	Ahmad Jamal Trio	Argo 5306 1958
6.	Hold It	Bill Doggett	King 5149 Oct 1958
7.	Live It Up	Ernie Freeman	Imperial 5566 1959
8.	Come On (Pts 1 & 2)	Earl King	Imperial 5713 Oct 1960
9.	Talk That Talk (Pt. 1)	Drits & Dravy	Another 100 1960
10.	I Idolize You	Ike & Tina Turner	Sue 735 1960
11.	Brother Jack	Jack McDuff	Prestige 169 Jan 1960
12.	And I Do Just What I Want	James Brown	King 5423 Sep 1960
13.	Mudd	Roy Montrell	Minit 619 Jun 1960
14.	Can't Let You Go	Sugar Pie DeSanto	Checker 971 Dec 1960
15.	I'm Leaving You Today	Al Robinson	Imperial 5727 Jan 1961
16.	Trick Bag	Earl King	Imperial 5811 Dec 1961
17.	Check Mr. Popeye	Eddie Bo	Ric 987 1961
18.	Teach Me How To Shimmy	The Isley Brothers	Atlantic 2092 Dec 1961
19.	Fire	Gino Parks	Tamla 54066 Dec 1961
20.	The Git Back (Pt. 1)	Joe 'Guitar' Morris	Ron 343 1961
21.	She Put The Hurt On Me	Prince La La	AFO 301 1961
22.	Baia	Stanley Turrentine	Blue Note 1814
23.	Honkey Tonk Woman	The Fabulous Playboys	Apollo 760

	Title	Artist	Label, release date
24.	Slick Chick	Vernon Harrel	Lescay 3003 1961
25.	Mashed Potatoes U.S.A.	James Brown	King 5672 May 1962
26.	Fat Boy	Billy Stewart	Chess 1820 Jan 1962
27.	Stop My Heart From Crying	Jimmy Pace	Chant 502 1962
28.	People Gonna Talk	Lee Dorsey	Fury 1056 1962
29.	I Got To Find Somebody	Ernie K-Doe	Minit 651 May 1962
30.	Hitch Hike	Marvin Gaye	Tamla 54075 1962
31.	Keep On Lovin' You	Pistol (Jimmy Jules)	AFO Unissued 1962
32.	Say Yeah	Porgy & The Polka Dots	Frisco 103 1962
33.	Soul City	Ray Johnson	Infinity 024 1962
34.	What a Wedding Day	Shirley Raymond	At Last 1001 1962
35.	Goodbye	Fred Lowery	Duchess 1012 1962
36.	Doin' The Popeye	Spider Johnson & Popeye Band	Riverside R4522
37.	Talk To Me Baby	Huey 'Piano' Smith & His Clowns	Ace 8002 1962
38.	What Kind Of Man Are You	Dolores Johnson	Carnival 502 1962
39.	Tell Me The Truth	Turquinettes	AFO Unissued 1962
40.	R B Special	Bob Bateman	Double LP2300 1962
41.	Big Nick	James Booker	Peacock 1923
42.	Clap Your Hands	Wallace Johnson	AFO 308 1962
43.	Red Pepper (Pts 1 & 2)	Roosevelt Fountain's Pens Of Rhythm	Prince Adams 447 1962
44.	Coolin' Out	J. C. Davis	Chess unissued
45.	I've Got Money	James Brown	King 5701 May 1962

Low-down and dirty jazz goes right back to the early 1900s in Storyville; after the bands had played their hot tunes in the evening for dancing couples, the musicians would slope off to the after-hours joints and play a less energetic but more bluesy kind of music, enabling them and their late-night audiences to get through to the early hours of the morning without suffering total exhaustion. And nobody in New Orleans laid into the blues so low down and dirty as Buddy Bolden, whose *Funky Butt* became a staple in the repertoire of the city's early jazz bands.

Jacksonville, Florida. Charles 'Hungry' Williams explained the use of New Orleans double downbeats pretty concisely to young Clayton Fillyau in 1960 after he had just replaced Nat Kendricks in the James Brown band: 'I don't care where you put it on those drums, remember where '1' is and you'll never lose the time.' Listen to the master take the sticks on **Huey Smith's *Talk To Me Baby*** and then listen to how Clayton turns it into a relentless breakbeat on **James Brown's *I've Got Money.*** As Fillyau himself said: 'New Orleans. Now that is where funk was really created'.

At some point during 1961, the kids in New Orleans developed a dance based on mannerisms adopted from Popeye the sailor man to go with Chris Kenner's *Something You Got.* The beat on the record was what Dr. John (Drits of **Drits & Dravy**) called New Orleans fonk cha-cha and it was to have an enduring influence on soul records later such as **Marvin Gaye's *Hitch Hike*** and Wilson Pickett's *In The Midnight Hour,* with its insistent cowbell on all four beats in the bar. Original funky drummer John Boudreaux's second line parade rhythms run right through **Eddie Bo's *Check Mr. Popeye***; Boudreaux had been honing his funky beats ever since his first recording back in 1949 with Professor Longhair. It seemed like the whole world was cutting Popeye

records in 1962, from Gaye to jazz tenor sax giant Cannonball Adderley whose record company Riverside persuaded him to cut **The Popeye** as a 45 under the pseudonym of **Spider Johnson & His Popeye Band,** while he was waxing an album in the Crescent City. With New Orleans veterans Harold Battiste on piano and James Black on drums, how could it fail? Black's striking percussion leads the way, never repeating a single phrase in the whole piece.

The rhythms of Latin-American music, such as the habanera, have always placed the emphasis on the first beat in the bar. **Edgar Hayes' Fat Meat 'n' Greens** is a rumba / jazz shuffle hybrid with a heavy upbeat. And in case you think any of this was new, dig out Zutty Singleton's drum break on Victoria Spivey's *Funny Feathers,* recorded in 1929 for the first intimations of early funk drumming. Defining characteristics such as the use of sixteenth notes, off-backbeat snare accents and double-tempo hi-hat can all be perceived in Earl Palmer's playing on **Professor Longhair's** 1953 recording of ***Tipitina***. Palmer's mixed timing techniques combine Latin rumba and cascara with the triplet-based, jazz shuffle beat, something that New Orleans parade band drummers had been doing for years. He was also the first musician to use the expression 'funky' in referring to a syncopated and danceable beat.

Back to 1961 and an arrangement by Wardell Quezergue. **Al (Alvin 'Shine') Robinson** was signed to Imperial for a couple of singles by Dave Bartholomew, who let his assistant loose on ***I'm Leaving You Today.*** Quezergue goes for a stripped down sound with the bass lying behind the beat. The uncredited bassist and drummer are probably the French brothers, George and Robert, although some commentators can hear Smokey Johnson in there. Alvin Robinson and George French also feature on **Porgy Jones & The Polka Dots'** 1962 recording for Frisco, ***Say Yeah,*** this time with David Lee, Jr on

drums. George and Robert French put down another smoking groove on **Earl King's *Trick Bag,*** as good an example of early New Orleans funk as can be found, pointing towards the Meters' work later in the decade. At Last was a subsidiary of the AFO co-operative so the musicians on **Shirley Raymond's *What a Wedding Day*** would have included John Boudreaux, Harold Battiste, Red Tyler and Nat Perrilliat on saxes and Roy Montrell on guitar. If the bass interjections remind you of *Mother-in-Law,* it's not surprising, as Benny Spellman is on here too.

James Booker's *Big Nick* had an unlikely second life in France later in the 60s when first Nino Ferrer and then Jacques Sasson both recorded wordless vocal versions of the tune, as only the French can – think *A Man And A Woman* theme. Shame that Booker's funky band is uncredited. Texan **Delores Johnson** got her break when Ike Turner was looking for a replacement set of Ikettes to tour with his revue on the back of the smash hit *A Fool In Love*. The eighth of **Ernie K-Doe's** eleven Minit singles, ***I Got to Find Somebody***, is one of Allen Toussaint's funkier productions from that era with the singer sounding comfortable in the Popeye groove. **Mambo Gunch** is **Chris Powell & The 5 Blue Flames**' mixture of bolero and baion, a magnificent one chord vamp with more than a hint of (the future) *Tequila.*

R B Special sounds like Benny Benjamin and James Jamerson teaming up with Steve Cropper. If only... It was worked up as a jam during one of Wilson Pickett's Double L sessions back end of 1962. Producer **Bob Bateman** had made his name at Motown. As A&R rep, he had discovered Mary Wells and the Marvelettes, penning their early hit *Please Mr Postman.* No-one really knows who the **Turquinettes** were and it seems they made just the one recording, ***Tell Me The Truth,*** a fine slab of early NOLA funk, backed by the AFO Combo. The track didn't see

the light of day until 31 years after it was cut when Ace Records reactivated the AFO catalogue with a series of fine CDs in its Gumbo Stew series. We have the name of the composer, Elaine Coubrais, and we can only assume that she is one of the singers. **Vernon Harrel** is probably best known for co-writing Chuck Woods's soul anthem *Seven Days Too Long,* but his recording career started in New York with ***Slick Chick*** cut in 1961, released on Les Cahan's Lescay label and written and produced by Joe René. The intriguingly syncopated bass line hints at late '60s Studio One dub. **The Seventh Son** is a slice of laid-back, southern, piano trio jazz from **Mose Allison** with bassist Addison Farmer driving a rumba beat.

James Brown was a big fan of organist **Bill Doggett**. Apart from recording several different versions of his *Honky Tonk*, Brown recorded a fine version of ***Hold It,*** but the original, a big hit from 1958, narrowly shades the Brown cut thanks to Billy Butler's precise but slinky guitar figures. Bo Diddley, the man often referred to as the father of funk guitar, is not on this set, but he's here in spirit on the **Fabulous Playboys' Honkey Tonk Woman** and on ***Fat Boy*** by **Billy Stewart.** The nineteen-year-old pianist was actually discovered by Diddley while singing in a night club in Washington in 1956.

Top New Orleans session guitarist **Roy Montrell** only made two records under his own name and they were both scorchers: a vocal, *Mellow Saxophone* from 1956 and ***Mudd*** from 1960. *Mudd* was an early Allen Toussaint production for Minit and almost certainly features the AFO Combo with Chuck Badie and John Boudreaux on bass and drums, Nat Perrilliat and Melvin Lastie on horns, and Toussaint himself on piano. Toussaint used this same team as he forged a new sleazy, laid-back approach that hit the charts in 1963 with Chris Kenner's *Land Of 1000 Dances.*

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